consisted principally in maxims, proverbs, and songs *(kundimans*).* Even today the Ifugaos possess a great epic poem known as the "hud-hud," which requires more than twenty-four hours to sing.

Then came Spain, and as Rizal once remarked, the laws, customs, and culture of the people were all changed by a single stroke of the pen. Native talent in writing thereafter received scant encouragement from the Spaniards. Practically all of the books printed in the dialects were of a religious trend or romantic and fantastic stories. Standing out like mountain tops over valleys were the names in this era of Tomas Pinpin, Francisco Baltazar, and Jose Rizal. Tomas Pinpin, who lived in the first half of the seventeenth century, was the father of Philippine printing. Francisco Baltazar, known as Balagtas, of a somewhat later period, became the poet and philosopher of the Philippines. And then, as if to usher in the glories of the twentieth century, came Jose Rizal, the most eminent author of his race.

Balagtas was the most prolific bard the Philippines has ever produced. But his fame rests largely on *Florante At Laura,* the single work of greatest popularity. *Florante At Laura* is a narrative poem with a dramatic trend. It has been termed the most national poem of the Philippines, and certainly is the masterpiece of Tagalog literature. Translations have been made into the Visayan, Pampanga, and Bicol tongues, and Professor George St. Clair has brought out a commendable version in English. Balagtas is conceded by all to be the greatest national poet of the Filipinos.

Jose RizaPs two novels were *Noli Ma Tangere* (literally "Touch Me Not," but translated as "The Social Cancer") and *El Filibusterismo* ("The Reign of Greed"). The two works in the way of construction were perhaps not so much novels as they were a series of realistic pictures of Philippine life at that time. As between the two works of fiction, it is generally conceded that *El Filibusterismo* is not equal to